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inclusion," writes the author. The little book contains five chapters dealing with, I., "Change"; II., "Life"; III., "Evolution"; IV., "Thought, Intelligence, Knowledge, Reasoning, and Logic"; and, V., "Conclusion," a final summing-up.

The chief and most widely known point of Bergson's philosophy is the Heraclitean doctrine that all things move; that life is in flux. The first chapter is naturally an attempt to make clear the bases and result of Bergson's theory of time and duration—time, as an abstraction; duration, as a felt reality. Bergson does not hesitate to say that time affects the animate but not the inanimate—*i. e.*, that change in the animate can only be represented as continuous processes having duration; while changes in the inanimate cannot be observed as such by us. Abstract time is just the common measure of all duration, duration is measured by time; yet we choose our representative of time (clock, earth, etc.) by reference to the duration of its processes, thus turning round in a circle without outlet.

While here and there Mr. Solomon interlards his short summary of Bergsonian processes with such criticism as this, he does not on the whole attempt more than to give an easy outline and short summary of the new philosophy. It is inevitable that such summaries should be fertile soil for misconception. One feels, after looking it through, much as he did who was accosted by a young woman studying psychology, who just before examination demanded, "Couldn't you give me in a few words the main points of Kant's philosophy?"

THE RENAISSANCE. By J. BASIL OLDHAM, M.A. New York: E. P. Dutton & Company, 1912.

This book treats a large subject in small space but with such wisdom in omission, such power of packing much into little, that the book is a very marvel of concise treatment. There is not a threadbare or conventional phrase in the book. The author knows his period from end to end, and knows also what is vital to the understanding of it. In making this little volume he has managed in one hundred and twenty short pages to pack the meaning of that wonderful revival of life, of learning, of art and thought. The book is divided and summarized to suit beginning students, but it is equally convenient for reference to the real reader. The illustrations are chosen with taste to point the spirit of certain trends; Bennozzo Gozzoli's "Lorenzo de' Medici," Leonardo's "Mona Lisa," Michael Angelo's "Moses" illustrate art tendencies in Italy; "Azay-le-Rideau" the awakening in France; while the decadence of the Renaissance and the birth of realism are illustrated by Veronese's "Marriage at Cana," Raphael's "Incendio del Borgo," and Mantegna's Brera "Pietà." The book is entirely up to date, and aware of the very latest results of scholarship and investigation.

TAOIST TEACHINGS. Translated from the Chinese by LIONEL GILES, M.A. New York: E. P. Dutton & Company, 1912.

This most recent addition to the valuable "Wisdom of the East" series contains extracts from the *Book of Lieh Tzu*. Lionel Giles follows the

method of his more celebrated father in printing his explanatory or desultory comment upon the anecdotes and stories in smaller type at whatever points in the pages they are called for. This relieves one of the pedantic foot-note method, and gives quite the impression of story-telling and *viva voce* comment. The stories are chosen to illustrate Lieh Tzu's theories of cosmogony, legends of the Yellow Emperor, dreams of the unreality of phenomena, stories about Confucius, the questions of T'ang, effort and destiny and causality. The editors of the series express in the prefatory note their hope that the publication of their series may make for the greater good-will and understanding between the East and the West—the Old World of Thought and the New World of Action. Such good-will is coming through many ambassadors, and doubtless the familiarity with the literature of a people is one of the most persuasive of these. The stories chosen and translated are quaint and interesting, and do much toward making clear to us the skeptical, mystical, speculative mind of the East.

THE VIEWS OF VANNOC. By ARNOLD WHITE. London: Kegan Paul, Trench, Trübner & Co. Imported by E. P. Dutton, New York, 1912.

To publish a volume of unrelated essays is as hazardous an affair as to publish a volume of sonnets. The essay must justify itself by beauty of structure and diction since the substance is admittedly casual and slight. A literary essay is written, not because the author has something of vital import to say, but because a happy fancy, a gift of perception, a psychological turn of thought, can be daintily clothed. Form alone excuses fragility.

From this point of view the essays are disappointing. They are not constructed essays, but fragmentary notes, tersely and directly expressed, with here and there a chance beauty, as when he says in the essay on the "Mystery of Birds": "The sea-bird's song is as melancholy as the ocean which tosses below when they float on the western gale." This, however, is an isolated sentence, and the essay, with its title suggesting hidden lovelinesses and unknown flights, in no wise, lives up to this example. Indeed, in the end, nothing is told us of the mystery of birds or of the miraculously beautiful and shifting patterns of their flight across the heavens. On the contrary, birds supply Vannoc with a plea for armaments on the grounds that when food is abundant on the ground and peace reigns, owing to absence of enemies, birds become extinct. Analogies of this light nature are fatal modes of thought and one also asks whether the writer's natural history is not at fault. Certainly, nowhere are the song-birds more cared for and nurtured than in England and nowhere more plentiful. The glance at the abnormal appetites of birds and the habitual patricide of the robins is amusing.

Here and there one picks up a happy sentiment, such as: "To be interesting, one must be interested. To be interested, one must live in the open—always in soul, generally in the mind, as much as may be in the body. No man is really sound who has not a large circle of human beings whom he finds interesting."

Wisdom does not abound in the little book, for Vannoc is evidently of those who cannot think right because they are too comfortable to view any